

RANGEFINDER

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Jade Howk, 10, calls Johnathon Sparks 'Dad'. He is her mom's fiance. They are close despite a custody issue that limits visits to three days every two weeks. (Photo by Sait Serkan Gurbuz)

Story telling is cultural currency; photo stories add powerful impact

- by Duane Dailey

Visual storytelling makes our fame. We teach photojournalism, words and pictures, where photos get emphasis but words are vital. Our brains work with words.

From the beginning, the faculty asks "What's your story? Tell it in one sentence." And the faculty shared many examples.

I collect faculty one-liners about what we seek in Eldon, Mo. Hundreds of stories wait here, from big national issues to small tales on local human kindness.

Photos tell these stories with power and impact.

In some of the story introductions I still hear rambling narratives. Collections of words you learned about your stories. But, what will we learn?

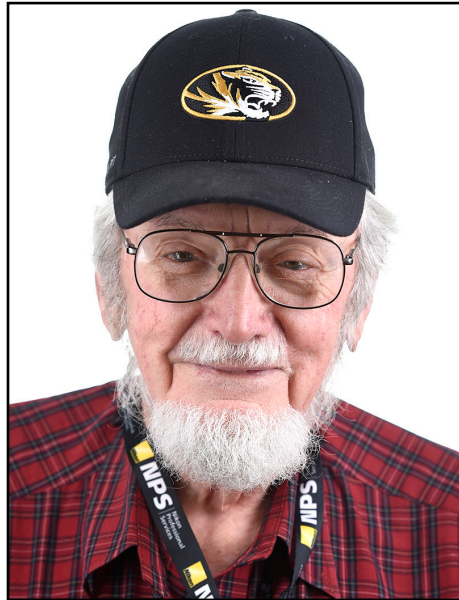
We fumble with story concepts because we don't see many examples in use today. I grew up seeing photo stories every week. My family read LIFE magazine. My grandparents got National Geographic. This was before TV.

Visual stories remain powerful. But a kajillion snapshots pop up in mobile devices every day. Selfies are symptoms of what ails our society.

I need not send my photo out to the world. Nor, did I snap a photo of my Cowboy Burger at dinner last night.

Needed are photos of intimate, meaningful interactions in people moments, captured by sensitive, alert photojournalists.

This week, we want powerful photos put together in stories. We want intentional photos. A photog-



"A good photo shows more than an emotional moment."

rapher knew what was coming and got it.

Back when I made photos, I remember shivers in my spine when I knew I'd made THE picture that captured the moment. Such a keeper has more power than addictive drugs.

A good photo shows more than an emotional moment. It's an image framed neatly inside the photo rectangle.

Yesterday, looking over shoulders of faculty studying your takes, I learned. They sought working parts of a story.

My heart ached, seeing frame after frame of near misses. Sloppy compositions abound.

I learned early to move the camera a few inches, up or down, left or

right. Soon, that becomes instinctive composition adjustments.

Then I learned lighting. Know front light and back light. Last night, I saw too much awkward back light. That's difficult to make work well. Sometimes, it's just right.

Digital cameras capture photos in impossible light. Camera shenanigans don't solve all problems.

Please savor the trustworthy one-liners heard this week. Such as:

"Put the camera where it should be." That takes work, hard work.

"You're responsible for the corners of the frame." That takes eye flicking beyond the subject to the background. Teensy moves of a camera separate subjects from backgrounds.

Backgrounds add, setting the scene. But unseeing photographers allow backgrounds to intrude. They make or break a photo.

Photojournalism takes many tasks. Remember: "Multitasking is the way to multiple disasters."

You must multitask foreground and background. Multitask center and edge. Multitask your own safety. Personal experience: Know what's behind you. Danger lurks outside the viewfinder.

Wednesday brings multiple "Aha moments." Light bulbs go off over your head. "Ah, that's what they meant!"

"Aha moments" flashed for me, months after my first workshop. "So, that's what they meant!" You won't leave knowing all you learned this week. Thousands of factoids stick in your brain. Process them later.

Through women's lenses

The Rangefinder team interviewed four women who are at different stages in their careers about their successes and challenges as women professionals in the field.

- by Ellie Cherryhomes, Emily Nevils & Monique Woo



Yunghi Kim
Faculty



MaryAnne Golon
Faculty



Annie Rice
Multimedia Team



Allison Zaucha
Photographer

Q: What are your thoughts on women in photojournalism?

Yunghi: "I think there is a disconnect because I think there are a lot of women in the U.S., but if you look at it globally, there is deficiency because of cultural boundaries and U.S. photojournalism is older, further along. I think there is a gender bias in our industry, but for me, as a woman and also as a minority, I've also set the tone of 'don't mess with me.'"

MaryAnne: "Women have made a lot of progress since I started in the industry more than 30 years ago. What is really great is that we are a lot more progressive in America than in other parts of the world. I used to think that in order to be successful I had to be really manly and strong, but now I believe that we have the ability to embrace our femininity."

Q: How have you dealt with gender inequality in this industry?

Yunghi: "How do I explain gender bias when I walk into Iraq in the night in monsoon rain with what I can carry. I was held hostage in Somalia in 1992 and went back in to do my job. Stuff like that, how can you compare that to gender bias? It doesn't register with me, because I do these things most men wouldn't do. You have to put it in context. In

1991 I saw half a million people die of cholera in Rwanda. Put it in context of that. You think I care about some guy making a comment? No. I think I faced it early on because they tend to look at Asian females in a certain way, subservient, but they don't understand we're really strong people behind the scenes. I think people doubted me, but as my career progressed, you know, the best revenge is your work. The best revenge is through your photographs. I see it as, there is bias, but I always fought back with taking good pictures."

Q: What are some experiences that you have faced as women in this industry?

MaryAnne: "One time during a University of Nebraska – Lincoln football game, one male photographer told me that I should be careful on the sidelines. I'm a strong woman, and I was sort of annoyed by him acting like I would not be smart enough to be careful. That game, he was trampled by two big football players and everyone was saying I jinxed him."

Annie: "I think a lot of the time it's just microaggressions like being interrupted or having to say my point 15 times in order to be heard is what I think I face the most, just in general."

Q: How has your life influenced the work you do?

Allison: "My whole life I had a really strong female figure- working full time, raising me, so I am really drawn to stories about strong individuals, whatever they are overcoming, specifically women. I am really drawn to women stories for sure. I just see women as the pillars of society even though in history they are not labelled as that. They are the backbone of everything."

Q: How do you think we can continue to support women in this industry?

Annie: "Because of how much I value diversity in leadership and how important it is for me to see female leadership and not people that get walked on, but that are strong personalities and a true voice in the newsroom is so important, and I can never stress that enough. Because I think that's where it all starts. What I want to see is more female leadership, which is why it's so great being here. You see Yunghi, you see MaryAnne, you see Melissa, you see Peggy, people who are really good at what they do and historically really good at what they do, and because of that representation, I want to be them when I grow up."

WOMEN: *Continued on back*

Women: (cont'd)

Allison: “The powerful work will stand for itself, even though we have been creating powerful work for a very long time. It’s tough. I don’t think it’s going to end anytime soon just like a lot of the racism, sexism, all the -isms haven’t necessarily gone away. I’m not sure if that is going to happen, but women just need to support each other. Keep showing up, I think that is how you get it done. Shutting down the noise, sometimes I am in some other feminist groups where people get their feelings hurt. That’s fine,

but I don’t think that should be the headline. It should be more of just their work and focusing head-on to their work because that happens all the time.”

MaryAnne: “Staffing is very important to getting more women into the industry. I didn’t start teaching in my 50’s, I started teaching in my late 20’s. I find really great women and I support them and help them because I’m not always going to be here to represent in the business. Someone has to take over for me, and I am looking for those women everywhere I go.”

Weather report

- via Accuweather

Friday, Sept. 29

Partly Cloudy

78/49

0% chance
of rain



Sat., Sept. 30

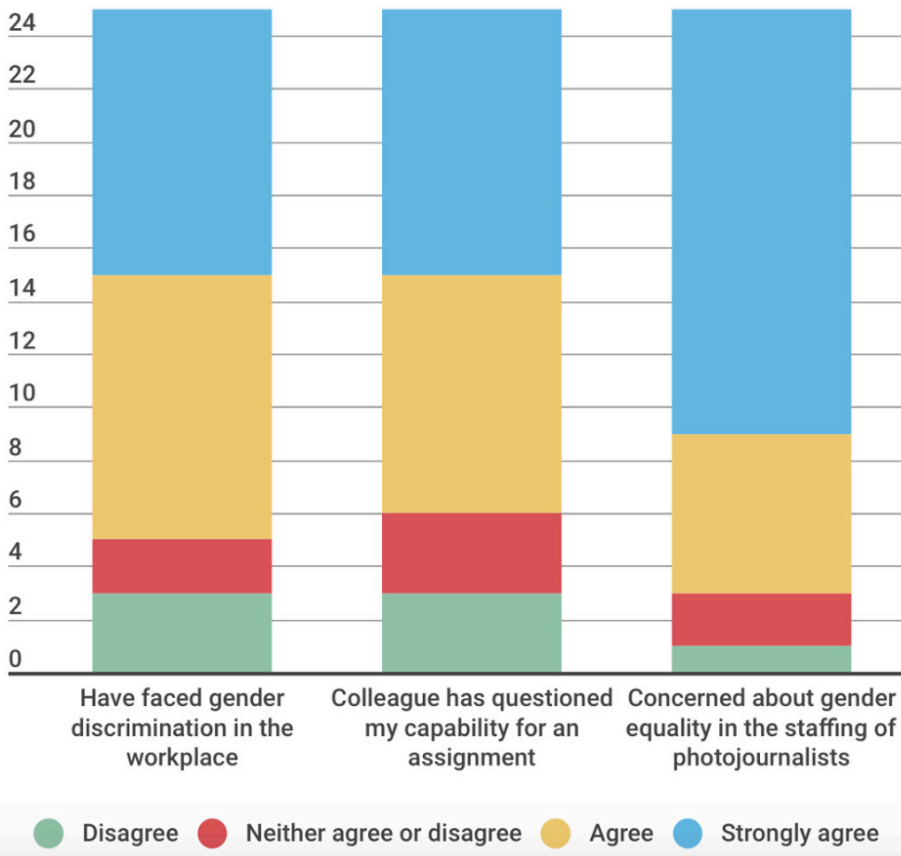
Mostly Sunny

74/50

0% chance
of rain



Rangefinder surveyed 24 MPW.69 female photojournalists about their experiences with gender equity in the industry.



#MPW69

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RANGEFINDER CREW

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Here's a list of some industry leaders who have inspired the women of MPW.69

Allison Shelley	Dickey Chappelle	Jacqueline Sofia	Lynsey Addario	Nora Lorek
Allison Zaucha	Erika Larsen	Kate Brooks	Maggie Steber	Peggy Peattie
Ami Vitale	Erin Lubin	Katie Orlinsky	Margaret Bourke-White	Preston Gannaway
Annie Leibovitz	Gabriele Bulisova	Laura Pohl	Mary Ellen Mark	Ricci Shryock
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